

THE
MUSICAL WORLD,

A MAGAZINE OF
ESSAYS, CRITICAL AND PRACTICAL,
AND WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

“Ἡ μὲν ἁρμονία ἀόρατόν τι καὶ ἀσώματον,
καὶ πάγκαλόν τι καὶ θεῖόν ἐστιν.”

PLAT. *Phædo*. sec. xxxvi.

Music is a something viewless and incorporeal,
an all-gracious and a God-like thing.

JUNE 11, 1840.

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LISZT'S PIANOFORTE RECITALS.

THIS curious exhibition took place on Tuesday morning at the Hanover-square Rooms. As we have a few remarks to make upon the tendency of such performances, we shall despatch the critical part of our office in the fewest possible words. Viewed, then, as a display of pianoforte-playing, and putting *music* out of the question, it was little short of a miracle. No system of words can accurately describe the power which Liszt possesses of *dividing* himself, as it were, into two, or sometimes, even, three performers;—the feathery delicacy of his touch at one moment, and its enormous *forte* at another; and the exquisite neatness of the artifices by means of which he, almost every moment, appears to achieve physical impossibilities—such as obviously unreachable extensions; playing figures of opposite character, widely-contrasted power, and running through and intersecting each other with the utmost freedom of motion, an arpeggio bass of large dimension meanwhile continuing an uninterrupted course; and the whole giving much the effect of what some extremely dextrous organist could accomplish—as regards the involution of the parts, we mean—on two claviers and pedals. In that kind of sleight-of-hand which addresses itself to the ear, we think he even transcends Thalberg. He seems to occupy *more space* on the instrument than even his great rival; reflection constantly reminds us that the human conformation does not permit the simultaneous execution of three groups of passages, lying respectively at the extreme ends, and in the middle, of the key-board, and yet we are scarcely less constantly required to take the evidence of our ears that Liszt does all this in seeming defiance of the restrictions

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of nature. His most wonderful performance throughout the morning was the *scherzo*, storm, and *finale* of Beethoven's *Sinfonia Pastorale*. We are not at all disposed to admire the capricious and affected reading he gives to many passages, nor his fluctuations of time to an extent even unusual with modern players, but as a display of mechanical acquirement it surpasses everything we have yet heard from the pianoforte. With very attentive listening we could not detect the omission of a single point in the score—(we heard several things, by the way, more than Beethoven has written there)—and this, to those who know the music, will be proof sufficient of the performer's consummate dexterity. The "Storm" movement was an extraordinary effort, with consideration of the number and situation of the notes played by ten fingers only, but if intended as an imitation of Beethoven's orchestra, it was and could not be otherwise than a failure. The *finale* was a delicious performance. All the brilliant and varied figures with which the composer has enveloped the subject of this movement, or "Hymn of Gratitude," as it is called, and all the lights and shadows of the score, were drawn from the pianoforte with a perfection which experience of the fact alone could render credible. M. Liszt also played two songs by Schubert—a "Serenade," and "Ave Maria"—in his arrangements of which, the voice parts were made to stand forth from amidst whole clusters of accompaniment after a most astonishing fashion; "Hexameron," a kind of *fantasia* with variations on the air "Suoni la tromba," from the *Puritani*, the joint composition, we understand, of six pianists—Chopin, Thalberg, Liszt, Czerny, Dohler, and Pixis, and containing some difficulties of inconceivable outrageousness; "Tarentelles"—whether genuine Neapolitan or not, we cannot say, but introducing a well-known national tune, and very lively and diverting; and his own "Galop chromatique," which is without exception the ugliest piece of music appropriated to dance purposes we know. On the whole, Liszt has never vouchsafed a display of his wonderful powers, since his arrival in the metropolis, at all comparable to any one of these, his "recitals," on Tuesday morning. On other occasions he appeared to give way to a feeling of indifference for the opinions of his auditors—he sometimes even seemed careless enough to allow his rapidity to run into confusion; but here throughout he was evidently bent on making an impression, and he assuredly succeeded. The force of pianoforte-playing could no further go—he fairly met Thalberg on his own ground, and in mechanical acquirement, we think, surpassed him.

So far as all this is evidence of how much may be done by intense application and personal fitness for seeking out and overthrowing giant difficulties, nothing could be more satisfactory; but the influence of such exhibitions on musical art is wholly another question. To undervalue the industry and talent of such performers as M. Liszt, and to express discontent with that which is, abstractedly, perfect, may seem harsh and hypercritical, but we nevertheless avow our conviction that, on *music*, the cultivation and encouragement of this kind of semi-miraculous handicraft exerts a most baneful effect. To lay our objection at the root of the evil;—it envelopes the essentials of art in a string of false positions; it

enslaves the understanding to the ear—it draws attention from the composer to the player—from music to its performance: it places the last first, and the first, last. We neither intend to speak obscurely nor to hunt after paradox;—still we take it that, while playing cannot exist without music of some sort, music may be created and remain in being without the help of playing of any kind. The symphonies of Beethoven and Mozart are written creations of genius which no one can un-write or annihilate;—to those who know music as a *language*, their beauties are as evident on the pages of their scores, as the best efforts of the Philharmonic or any other band could make them. To the general public, or what may be termed the mass of *unassisted ear*, performance is requisite for musical impression; but to the artist's mind, its importance is but equivalent to the service rendered by means of the stage to the plays of Shakspeare; by it, ideal beauties are not *created*, but merely offered to the senses through widened and altered channels. This property of the musician—this abstract perception—this *mental ear*—is precisely that quality which must be universally cultivated in order that a people may be thoroughly enlightened as to the true powers and beauties of music; but it is not less precisely that state of acquirement which is retarded by admiration of the fashionable playing of the present day. The music of which Plato speaks in the motto of our journal, as “something viewless and incorporeal, an all gracious and a god-like thing,” is not the *sound* of instruments or voices;—it is that system of ideality which, as a pure emanation of mind, is rendered generally demonstrable by the appliances of mechanism, it matters not whether vocal or instrumental. To these noble and beautiful creations of genius, when thus rendered palpable to the external senses, belong alone the soul-humanizing capabilities ascribed to music; but will any one seriously tell us of tearful emotion, of sighs, and shiverings, and writhings—of bittered pleasure and of honied pain,—in short, of that state for which we know no other name than *musical amateness*—can any one include all this within the sensation produced by the playing of M. Liszt? We think not. The feeling he excites is what we should term *animal astonishment*. The remarks he extorts are such as “What wonderful *playing*!” “What rapidity!—what delicacy!—what power!”—“Where *can* all the notes come from!”—and the like. At the best, it is but a state of physical enjoyment—great, doubtless, because previously unproved; but neither kith nor kin in the remotest degree to those feelings of love, reverence—nay, almost of devotion, which lie at the command of fine music. We may perhaps be asked “Whence the necessity that people should be so worked on, so long as they are satisfied with less, and superficial, delight?” We answer, there is none, to *them*, if they be content to prefer ignorance and *liking* to knowledge and *love*; but greatly does it concern *music*, and those who know and estimate the true sources of its power. To confine ourselves strictly to pianoforte-music and time present, who—not being rightly musical at heart—would trouble himself to give the *thoughtful* listening which they require, to the grand compositions of Mendelssohn, or his English type, Sterndale Bennett, while he can be tickled into animal spirits by the whimsical evolutions of Liszt? But the brunt

of the mischief is in the fact that, on music as on all other subjects, idleness and thoughtlessness are growing habits, and that, by indulgence, this kind of effortless sensuality *may* attain such universal favour that all incentive to sterling composition will be extinguished, and that, as in the case of the modern Italian Opera, music will cease to be estimated save as a test of executive ability. To such a state of things, the worldly fortune of Mendelssohn renders him indifferent, and we trust that, if not already accomplished, the great merit of our countryman, Bennett, will secure for him an equally independent position; but what is to befall art, under such circumstances, in the hands of its more necessitous, but not less devoted, professors?

No one can more sincerely admire Liszt's *playing* than we. As playing, it is wonderful and exquisite; but we feel it a duty to protest against his system of laying snares for the affections of the musically-unwary. He is prostituting his great powers to the worst of ends. He is playing the wanton with a noble and beautiful art, and stirring up a passion for error in those who have appetite enough to prove all things, but lack discernment to hold fast by that which is good.

CORRESPONDENCE.

A NATIONAL OPERA.

To the Editor of the Musical World.

SIR,—Finding myself, in your last number, personally invoked to the discussion on a national opera, I shall offer you a few remarks—premising, that as my attention has always been directed more to notes than to letters, you are at liberty to laugh at my opinions if they deserve it, but have no right to call my English into question. I am as much aware as yourself, or your correspondent, of the bad state of the English opera, but I am by no means so sanguine in my hope for a better—albeit I do not complain of my own case: for I consider I have had, at least, my share of opportunity with the public, but I speak for “the cause,” and for the sake of the whole generation of *opera-tors*. In the first place, I wholly object to the notion of a joint-stock company of artists entering into the speculation of theatrical management: for to do either well, management or composition should engross a man's whole attention. Moreover, were anyone so two-minded as to be able to give undivided consideration to both these pursuits, I am of opinion that the habits of calculation and diplomacy, incumbent on the *manager*, must damp the enthusiastic temperament essential to the artist. In the next place, I suppose that if an English opera were instituted and directed after the best models of continental excellence, it would surely fail for want of patronage. You are perhaps not aware that, during the five seasons of British Concerts, the *only* strictly national performances that have been attempted in London, only *three* titles have graced the subscription list; and that, except the privilege to print their names at the head of the programmes, no encouragement whatever has reached us from our royal patrons. Her present Majesty, before and since her accession, has despised every entreaty of this Society to countenance its performances, proving that all the British musicians have to expect from their sovereign is sovereign contempt.* We are all aware of the low esteem in which English music is held by English people; and this opinion being constantly forced upon the public by the neglect, nay, the crushing oppression of all native artists, by those who ever lead the general taste, must kindle a loathing instinct of an emulation at the mention of a Native Opera!

In my opinion, judging from a long consideration of the musical statistics of the present time, the only thing that could make English operas receivable by the world, or place their authors on a level with men of equal talent in any other country, would be to form a colony of British composers in some great continental town, whence their works, having met the encouragement they might deserve from the world at large, would find their way

* Having stated thus much, I am perhaps bound to add, that a memorial of the British Society is at present lying before Her Majesty, which begs her to command a performance of English music, by English performers, whenever and wherever it may suit her royal convenience. The result of this endeavour will show what may be hoped for any other National undertaking.

home with the credential of a foreign reputation—the best, if not the only, recommendation to English favour.

I have only farther to say, that for whatever the art or its patrons have a right to expect from me, I have a spirit red-hot in the cause, and am anxious for an opportunity to jump into the struggle. Hoping your laudable endeavours may produce something more than mere letter-writing,

I am, Sir, your obedient servant,

14, North Crescent, Bedford Square, 3d June, 1840.

G. A. MACFARREN.

To the Editor of the Musical World.

SIR,—Grateful am I for your assurance that my communication has linked me with yourself in the good cause; and proudly shall I recur to my first appearance in your columns, if I find that my humble appeal proves in the slightest degree useful or stimulative in producing the desirable effect.

I admit the arrogance of my offer, to become a leader where I ought, most probably, in justice to my few merits, to be contented with a rearward station; and so indeed I should be, if I saw the “movement” in progress: be it, however, remembered that this presumptuous offer was made with a proviso of somewhat negative self-sufficiency, that no one else would volunteer upon the difficult duty, and my unction for whatever stings or scratches this impulsive offer may expose me to, is the fact, that the rudder, the binnacle, and the diminutive pennon at the mast-head are by no means the most important parts of the ship, and yet are essential to its safe conduct; to be the figure-head, which bears the brunt of the waves with the smallest commiseration from the crew, would to me be an enviable station, provided the vessel were fairly afloat, loosed from its groundings, or launched, from the danger of dry rot on the stocks, with “good sea room” to swim in.

I perfectly coincide in your notion for the formation of a National Opera Society, or *Conversazione*; it is the first reasonable proposal I have met with on the subject, and I trust it will prove the generator of a numerous and vigorous family. Let us nominate and call upon Mr. Bishop, Mr. Barnett, Mr. Balfe, Mr. Macfarren, Mr. Rooke, Mr. Loder, Mr. Rodwell, Mr. Romer, Mr. Thompson of Edinborough, Mr. Hullah, each of whom has been the composer of at least one successful opera; Messrs. Bennett, H. Smart, C. Lucas, Phillips, Webbe, and Griesbach, all said to be composers of operas the merits of which are yet to be revealed—together with T. Cooke, Addison, Alexander Lee, Nathan, Nelson, and others of the ballad opera school, who might have directed their talents to superior works had the era of their dawning been more propitious, and whose hard earned experience may be of vast importance to those who venture upon higher and more dangerous ground. Let us, sir, propose the first-named of the above list as chairman of the National Opera *Conversazione*, and the rest as a provisional committee, with power to add to its number: we will not desire the waste of their time, which we hope may be devoted to better purposes, in useless public meetings or tavern communities; but, as you have already offered, we will invite them to congregate as speedily and frequently as possible in a far more appropriate arena—the Musical World—there we shall be sure that their discussions will take place with open doors; there they may advance their opinions without danger of being coughed down, and there they may legislate without debate, which experience in other quarters daily proves to be far more productive of chaff than farina. Right glad will *Patria* be, to sit silently, in some obscure corner, watching the operations of this important conclave, listening with interest to your judicial commentaries on their proceedings, and waiting, with unsubdued earnestness, the moment which we have all so long and ardently invoked.—I remain, Sir, your faithful coadjutor,

Brompton, June 3rd, 1840.

PATRIA.

To the Editor of the Musical World.

SIR,—As one of the young composers, late of the metropolis—having produced two operettas, “The Conscript’s Sister,” and “The Convent Bell,” and as one of the principal tenor singers at the English Opera House, and also a shareholder, I may be excused for accepting your invitation and state what I conceive the cause of the failure of English opera. First: The want of a *writer* capable of furnishing the English composer with a drama worthy of his music (the poetry of course included). Second: The necessary time for rehearsals. Third: The orchestra to be always complete, for at least six rehearsals, and the same performers at rehearsals as on the evening of its being produced. Fourth: That the composer should not be obliged to write for any one singer to the neglect or injury of another. Fifth: That if the opera be accepted, a certain sum should be secured to the composer by the manager; of course in proportion as the opera may be successful. Sixth: That the composer should be expected to conduct his work for the first six nights,

and that there should *always be a conductor in the orchestra*. I think if these things were more attended to, and our *gracious Queen* would give *encouragement* to her *countrymen*, there are many English composers ready to try their talent. Singers there are in London, or if not might be found in the country, quite capable of whatever music might be given them; and many who are *now* without an engagement. I do not think a *larger* theatre necessary for *any* music, as I have enjoyed the operas at the "Theatre Italien" quite as much as at the "Academie Royal," *and being no lover of loud singing*, I quite agree with you, Sir, in the necessity of forming a committee of English composers, and trust to hear this will shortly be done. With regard to the expense, &c., I should be most happy to subscribe fifty guineas, if there was a chance of doing any good to my brethren of the musical profession.—I have the honour to be, your obedient humble servant,

T. F. MILLAR, Professor and Teacher of Singing.

3, Edward Street, Bath, June 7th, 1840.

To the Editor of the Musical World.

SIR,—It is with feelings of unfeigned satisfaction that I perceive the incipient effects produced by your leading article of May 14th relative to a National Opera.

The letter of your correspondent Patria is, I hope, the precursor of active measures to remedy the national disgrace. But I would, in all humility, inform your correspondent that I have been the *SOLE AGITATOR* of National Opera for two years, through your urbanity in giving publicity to my letters on the subject, and although those "random shots," fired from a pistol of small calibre, may not have been all effective, I have reason to suppose they kept up some interest about a matter which the public and musicians were apparently nodding over. But as you have now, Mr. Editor, taken the matter in hand, I have no doubt of your exciting the British musicians to that necessary activity which must eventually insure success.—I am, Sir, your obedient servant, S. V.

To the Editor of the Musical World.

DEAR SIR,—I have observed with the delight of a young aspirant after musical fame the strenuous exertions you are making in behalf of the English Opera and English composers. I am, as you observe, not "over-burdened with wealth," but I think with you any institution for the purpose would not want backers. What I would propose is this:—

Let those composers who are willing to join in the scheme send in their names to you, let a meeting be called and let something tangible be done, let the first stone be laid of a national edifice, let a plan be proposed, and depend upon it if we can get architects we shall not lack labourers.

The following sketch of *something* I would beg to submit—

When the composers and musicians have met, let a committee be formed to raise subscriptions among the aristocracy and wealthy commoners of the realm. Let each one be understood to pledge himself to assist his brother artist in the production of his works, if approved by umpires *above the reach of prejudice*, to be chosen hereafter, and I think among them all something might be done.

I, Mr. Editor, am an unknown individual without influence, but I have been working hard at music for some years, and am now engaged upon an opera, nearly completed, part of the proceeds of which, if successful, I would be ready to devote to the furtherance of this cause; I have also another which might soon be completed.

I merely mention this to show that I have some slight grounds on which to found a claim to be heard in this truly national undertaking.

I enclose my name and address in case this should lead to anything.

I am, Sir, yours truly,

A YOUNG COMPOSER.

June 6th, 1840.

To the Editor of the Musical World.

SIR,—Having read your last little valuable number, I find you have been pleased to notice therein the appointment of Sir George Smart to the Literary, Musical, and Social interests of the Duchy of Salzburg, and that he had received a diploma nominating him an honorary member of that institution. I beg to observe, for the information of yourself and valuable subscribers, that the same mark of distinction has been conferred upon Mr. Moscheles and Mr. J. A. Stumpff, of 44 Great Portland-street. If you will please to give the above insertion in your next valuable journal, you will greatly oblige a constant subscriber,

2, Michael's Place, Brompton, June 9th, 1840.

F. J. WALTER.

REVIEW.

Lyrical Beauties, No. 5. The Gleaner. Composed by Charles W. Glover.

Without being at all extraordinary, this song has a very pretty and natural vein of melody running through it, which will probably render it a favourite. We see nothing especially objectionable in the accompaniment save the transition to the key of G at the foot of the first page;—viz. 6-4 on C; sharp 6th on A; common chord on G; and which has a vilely ugly effect on a moderately well-regulated ear. Nothing could be easier than to harmonise the passage innocently.

"O! tell me not this lovely flow'r." Song, composed by Pio Cianchetti.

This is a most graceful little song; replete with expression, and proclaiming in every bar the feeling of the true musician.

Instructions for the Guitar, by C. Marescot.

This is an excellent book of its kind. Its precepts are clear and simple, and its exercises remarkably copious and well adapted to their object.

PUBLICATIONS RECEIVED.

Melange Militaire, a third Divertimento for the Pianoforte, composed by Fred. W. Horncastle.

Grande Valse Brillante, composed by Frederic Chopin.

Premier Solo, pour le Pianoforte, par Henri Bertini, jeune.

Duet Concertante, for Violin and Pianoforte, by Louis Spohr.

Two Compositions (Nos. 13 and 14) for the Violin, by B. Molique.

Six German Songs, composed by Molique, translated and adapted by J. W. Rosier.

"In the silver beams of Luna," composed for the Voice and two performers on one Pianoforte, by Louis Spohr.

"Evening," a Canzonet; the melody by Prince Albert; arranged to English words by Fred. W. Horncastle.

"The Gossamer," composed by Fred. W. Horncastle.

"The Dawn of the Spring." Song. By Fred. W. Horncastle.

"The Fairy Tree." Song, composed by F. F. Cuissot.

"Oh! think not that I love her less." Ballad, written and composed by Mrs. John Holmes Andrews.

"The Memory of the Past." By Mrs. John Holmes Andrews

"Turn, weeping mother, from the desolate tomb." Composed by R. Ling.

Ode to the Queen. The Poetry by James Montgomery, Esq.; the Music composed by Catharine Cook.

MUSICAL INTELLIGENCE.

METROPOLITAN.

PHILHARMONIC SOCIETY.—Seventh concert, Monday, June 8.

:PART I:

Sinfonia in E flat (MS).....	J. Strauss.
Aria—(Herr Eicke)—O Vaterland (Fernand Cortez).....	Spontini.
Sonata Concertante—(M. Liszt and M. Ole Bull)—pianoforte and violin	Beethoven.
Aria—(Mme. Dorus Gras)—En vain j'espere (Robert le Diable).....	Meyerbeer.
Overture—Parisina (MS).....	W. S. Bennett.

PART II.

Sinfonia in B flat.....	Beethoven.
Aria—(Herr Eicke)—Der Kriegeslust (Jessonda).....	Spohr.
Solo—(M. Liszt)—pianoforte (Etudes de Moscheles Marche Hongroise)	Liszt.
Aria—(Mme. Dorus Gras)—Des l'enfance (Le Serment).....	Auber.
Overture—Zauberflöte.....	Mozart.

The symphony of Herr Strauss is a very clever, and, in some respects, a great work. It is, however, Beethoven all throughout, and the *Eroica* in particular. With this slight mention, we are obliged to dismiss it at present, as we shall probably consider it more fully on a future occasion. This, and the other or-

chestral pieces of the programme—a good selection, by the way—were capitally played. The solo-performance of M. Liszt was in his most extraordinary manner, and, so far as his playing was concerned, amply merited the applause it received. The treatment of Beethoven's Kreutzer-sonata was, however, anything but what could have been desired. Certain portions of it were admirably played by both parties, but the system of amplification and embellishment pursued in general, was quite sufficient to obscure the composer's intention, and once, indeed, provoked unequivocal expressions of displeasure, which M. Liszt noticed by very coolly rising from his seat, and scrutinizing the room with his glass as if in search of the malcontents. Herr Eicke sang his two songs with nice feeling, and Mme. Dorus Gras sang her celebrated *aria* from *Le Serment* with a fascinating elegance and faultless articulation which, we verily believe, could not be rivalled by any other living vocalist. Mr. F. Cramer led, and Mr. Bishop conducted.

MME. DULCKEN'S CONCERT.—This distinguished pianiste gave her annual concert on Monday morning. It was one of the over-grown chamber concerts so much in vogue at present; a large quantity of singing to a pianoforte accompaniment, and several instrumental solos forming the sum total of the entertainment. Mme. Dulcken's performances were, a part of Liszt's *fantasia*, "Souvenirs des Puritains;" a grand duet by Herz for two pianofortes with Mr. Liszt; Mendelssohn's *capriccio* in E; and the trio for three pianofortes by Moscheles, "Hommage à Beethoven," with Messrs. Herz and Liszt. We have often had occasion to remark on the characteristics of this lady's playing—her brilliant and certain touch, her whirlwind rapidity, and the almost masculine force with which she executes difficulties of the most fatiguing continuance—and her performance on this occasion fully justified the most flattering opinions she had previously won. The mere difficulties of Herz and Liszt, and the more masterly compositions of Moscheles, she executed with excessive clearness and power, yet without manifest effort. Her reading of Mendelssohn's delicious *capriccio* was much less satisfactory—not that there was any symptom of executive failure, but, on the contrary, that the display of physical ability was far greater than the music required. Both movements were played so much too fast that their character endured a total change, and an air of breathless bustle completely extinguished the peculiar sentiment which is one of the strongest distinctive features of Mendelssohn's writing. Our opinion on this point is backed by the effect of this charming composition with the performance of its author, who very clearly demonstrates that its intended impression differs widely from the mere exhibition of dexterity which we heard on Monday morning. In the pianoforte duet and trio Mme. Dulcken was most ably assisted by Messrs. Liszt and Herz. M. Ole Bull played a *fantasia* and his "Quatuor Solo" on the violin in his truly extraordinary manner—the latter piece, especially, being a miracle of fiddle-playing such as we never heard from the arch-violinist, Paganini himself. The vocalists were Mesdames Grisi, Persiani, Tosi, and Dorus Gras, and Signori Rubini, Tamburini, F. Lablache, and Lablache, who contributed a variety of pieces most in vogue at concerts of this description, and were accompanied on the pianoforte by Sir George Smart.

MR. BLAGROVE'S CONCERT.—The concert of this eminent violinist took place on Wednesday morning, at the Hanover-square Rooms. Mr. Blagrove played a new *fantasia* of his own on subjects from Meyerbeer's *Huguenots*, and some capriccios by De Beriot. His playing was delicious in the extreme;—for the most part better than we remember previously to have heard it, and was enthusiastically applauded throughout. A portion of Beethoven's celebrated *Septuor* was executed by 12 violins, 8 tenors, 6 violoncellos, 4 double-basses, 2 clarinets, 2 horns, and 2 bassoons, and considering the extent to which numbers increased the difficulty, the accuracy and expression of the performance was extremely remarkable. The recently-arrived pianist, Mr. Litolf, played Weber's *Concert-stuck*. His execution is brilliant and unflinching, but we cannot admire his reading of the music. The commencement of the first movement was treated in a style obviously at variance with the composer's intention, and which rendered it totally meaningless and insipid. The march and last movement were, after the

fashion of M. Liszt, used as so much frame-work whereon to hang any kinds of interpolations and alterations which struck the performer's fancy;—in fact it is often difficult to say whether Litolf or Weber could claim more of the notes which were heard. All this is very surprising and very clever, doubtless; but to preserve the integrity of Weber's music, at least to some moderate extent, would be far more modest and consistent. Mr. Litolf also played the pianoforte part of a portion of Hummell's *Septuor*; and here we thought his performance infinitely more satisfactory. His execution was firm and brilliant in the highest degree, and his style pure and masterly. The other parts were thus distributed; flute, Mr. Richardson; oboe, Mr. Barrett; horn, Mr. Jarrett; violin, Mr. Hill; violoncello, Mr. Lindley; and double-bass, Mr. Dragonetti; and, we think, this exquisite composition never was, nor ever could be, more charmingly played. Mme. Dorus Gras and Miss Clara Novello contributed some favourite vocal pieces, and a good band performed Spohr's overture to *Jessonda*, and Weber's overture to *The Ruler of the Spirits*.

SIGNOR PUZZI'S CONCERT took place last evening, at the residence of Lady Southampton, in Great Stanhope-street. Grisi, Persiani, and Rubini were the vocalists, and during the concert sung some of their most attractive pieces. Liszt, who was present, although not as a performer, was prevailed upon by her Ladyship to play his Galop Chromatique and another piece. The whole terminated with the prayer from *Mose in Egitto*, which was admirably executed by the vocalists present. Lady Southampton is, we understand, a very able performer on the organ, and that Whittlebury, the seat of Lord Southampton, possesses one of the most beautiful Chamber Organs in the kingdom, built expressly for her Ladyship by Gray.

DON I. M. DE CIEBRA, the guitarist, gave a concert at the Hanover-square Rooms yesterday evening. He performed, in the course of the concert, a fantasia upon his instrument, and with his son, a promising youth, a duet for two guitars, upon airs from *Semiramide*. Mme. Huerta performed a solo on the pianoforte, and also Mr. Lidel on the violoncello. The vocalists were Mrs. A. Croft, the Misses Flower, and Signori Ricciardi, Parigiani, and Morelli.

MR. V. NOVELLO delivered a lecture at the Eastern Institution, on Wednesday evening, the 3rd inst., on English church music in general, and psalmody in particular, comprising a sketch of the various writers from Tallis downwards, for the benefit of the *Junior Psalmody Society*. The lecture was read by Mr. Cowden Clarke. The comprehensive nature of the subject and the minuteness of detail overcame the patience of the audience, which induced the lecturer to hasten the termination somewhat abruptly. The illustrations were sung by Mrs. Serle, Messrs. Novello, Turner, Francis, and chorus, and accompanied on the pianoforte by Mr. V. Novello.

THE SOCIETY FOR THE ENCOURAGEMENT OF VOCAL MUSIC held its annual meeting at the Royal Institution, on Wednesday evening, the 3rd instant, when several compositions were sung, without any instrumental accompaniment, by a choir of sixty voices—members of the Farringdon Street Choral Society.

THE NEW MUSICAL FUND.—The fifty-fourth anniversary concert of this admirable charity was given yesterday evening, at Her Majesty's Theatre. All the vocalists of the Italian opera assisted; and, in addition to them, Dorus Gras, Miss Novello, Miss Birch, Miss Hawes, and Phillips. The instrumental performers were Liszt and Ole Bull, who performed upon their respective instruments, the former playing his Galop Chromatique, which was encored. In consequence of Her Majesty's lucky escape from assassination, "God save the Queen" was sung in the place of the overture to *Idomeneo*, which was the last piece in the programme. The house was, we regret to say, but thinly attended. Sir George Smart conducted.

SARDINIAN CHAPEL.—Last Sunday being Whitsunday, the principal Catholic chapels in the metropolis offered great musical attractions; amongst them we may notice a very effective performance at the above chapel, consisting of—Mass by De Angioli (who was formerly the director of the music in the chapel, but has now retired from the profession to his native city, Milan, where he now resides), "Veni Sancti Spiritus," Neukomm; "Alma Virgo," Hummel and Tantum;

"Ergo," De Angioli. The vocalists were Persiani, Rubini, Tamburini, and Lablache, in addition to the usual choir which, to judge from the performance of Sunday, is highly efficient. The organ was not used, but a very good band, led by Tolbecque, and including Baumann and several belonging to the opera orchestra accompanied the vocalists. The Mass is a highly florid composition, and the singing of the "Quoniam," by Rubini, was in exact keeping with its character—the contrast was great between it and the singing of Neukomm's "Veni Sancte Spiritus," by Lablache; Persiani gave the "Alma Virgo" of Hummel; and Tamburini, De Angioli's "Tantum Ergo" most successfully.

[We have purposely confined our notices of concerts this week to the smallest possible compass, in order to make room for the mass of correspondence on that most interesting subject—our national opera. The same reason has induced us to defer one or two reports of performances of minor importance.]

PROVINCIAL.

[This department of the Musical World is compiled and abridged from the provincial press, and from the letters of our country correspondents. The editors of the M. W. are, therefore, not responsible for any matter of opinion it may contain, beyond what their editorial signature is appended to.]

LIVERPOOL.—*Philharmonic Society's Concert.*—The second public performance of this interesting Society, at Mr. Lassell's Saloon, Great Richmond-street, on Thursday evening last, was listened to by a crowded, fashionable, and delighted assembly. The orchestra was not quite so well filled as on the former occasion; but, in both the instrumental and vocal departments, was sufficiently powerful for the size of the room, and to give full effect to the following compositions, which formed the programme of the evening.

PART I

Overture.....	Romberg.
Mass No. 3.....	Haydn.

PART II

Overture.....	Herold.
Chorale—O be gracious (St. Paul).....	Mendel. Bartholdy.
Full anthem—Jehovah reigns.....	Palestrina.
Motet—The arm of the Lord.....	Haydn.
Trio—On Thee each living soul awaits.....	Haydn.
Motet—O God, when Thou appearest.....	Mozart.
Finale Chorus from Mount of Olives—Hallelujah to the Father.....	Beethoven.

The organ erected for the use of the Society was found to be an admirable auxiliary, whether as regarded the performance of the more solemn pieces, or the lighter and sparkling movements. It was particularly effective in the overtures: both of which were presented for the first time in Liverpool. They were very brilliantly executed, the latter especially, which elicited a hearty and unanimous encore, and was repeated with better success, if possible, than the first performance. The vocal performances were wholly confined to sacred music at this concert, and were remarkably interesting, comprising the whole of Haydn's Mass, No. 3, and several pleasing selections. The Sanctus was given with great grandeur, and the choruses generally displayed much precision. The soli parts were well enunciated by the Misses Hammond and Swains, and Messrs. Dodd, Wareing, Eccles, and Sutton. Miss Aldridge was prevented attending by indisposition. The band was led by Mr. H. F. Aldridge, jun., Mr. W. Sudlow presided at the organ, and Mr. J. Russell conducted the vocal performances; and we need scarcely say that all the gentlemen discharged their offices in the most efficient manner.

MANCHESTER.—*Gentlemen's Concert.*—The dress concert of Wednesday evening, the 27th ult., was numerously attended. Anticipations had been highly excited by the expectation of hearing the celebrated German violinist, Herr Molique, whose recent performances in London have commanded an almost unqualified approbation and esteem, but he had been taken so unwell, as to be unable to fulfil his engagement; to prevent an unmitigated disappointment, the directors obtained the services of Mons. Batta, a very eminent performer on the violoncello, who has, during a recent residence in London, acquired considerable reputation. This necessary change, and slight indisposition on the part of Signor Zuchelli, in behalf of whom the indulgence of the audience was requested, occasioned an entirely fresh arrangement of the scheme, and also a substitution of some pieces for others. The following is the programme of the concert:—

PART I.

Overture (<i>Egmont</i>).....	Beethoven.
Duet—(Miss Dolby and Signor Zuchelli)— <i>Crudel perche fuora</i>	Mozart.
Aria—(Miss Birch)— <i>Stanco di piu combattere</i>	Marliani.
Notturmo pianoforte—(M. Dohler)— <i>Le trile etude</i>	Dohler.
Cavatina—(Miss Dolby)— <i>L'amor suo mi fe</i>	Donizetti.
Duet—(Miss Birch and Miss Dolby)— <i>O lovely peace</i>	Handel.
Song—(Miss Birch)— <i>Rode's Air, with Variations</i>	Bochsa.
Fantasia violoncello—(M. Batta)—on an Air from <i>Lucia di Lammermoor</i>	Batta.

PART II.

Overture (<i>Oberon</i>).....	Weber.
Terzetto—(Miss Birch, Miss Dolby, and Sig. Zuchelli)— <i>Ti parli l'amore</i>	Rossini.]
Solo violoncello— <i>La Romanesca</i> , celebrated old air arranged and per-	
formed by M. Batta	
Ballad—(Miss Birch)— <i>The last adieu</i>	Perry.
Aria—(Signor Zuchelli)— <i>Miei rampolli</i>	Rossini.
Song—(Miss Dolby)— <i>The Wanderer</i>	Schubert.
Grand Fantasia pianoforte—(M. Dohler)—on popular Airs from Ros-	
sini's <i>Guillaume Tell</i>	Dohler.
Duo—(Miss Birch and Miss Dolby)— <i>Sull' aria</i>	Mozart.

The concert commenced with Beethoven's sublime overture to *Egmont*, which was played by the band with unwonted spirit and precision, and was received as it deserved to be. The duet from Mozart, by Miss Dolby and Signor Zuchelli, pleased much, and Miss Birch gave the aria of Marliani's with her usual excellence. M. Döhler's performance on the piano is extraordinary. His nocturno, or study for promoting the independence of the hands, whilst sustaining a shake at the same time, though perhaps not so interesting as astonishing to a considerable portion of the audience, was a most wonderful achievement in artistic skill, and we doubt not would be so regarded by all devoted to the art, but especially by those who have made any proficiency on the instrument. The part of his performance where he took a subject, exclusively with the left hand, and pursued it for a long time, showed what may be accomplished by immense labour and perseverance, by one devoted to the development of the capabilities of his instrument, and the extension of his art. The physical power displayed throughout this, and the unflinching certainty and accuracy with which the notes were executed, were beyond any thing, perhaps, ever heard in the room before; and though we have long known what may be executed on a single string of the violin, we have not till this occasion witnessed how nearly one hand may be made to do the work of two. The freedom of finger with which these were executed, the preservation to each of its due prominence in strength of tone, and the distinctive character which each maintained, amid such intricate combinations, constituted an effort and achievement in musical skill, the accomplishment of which would not some years since have been thought of. He was most rapturously applauded at the close of his performance, as well as during the intervals which occurred in its progress. Miss Dolby, a *débutante* in this room, is a very pleasing and interesting singer. She gave Donizetti's cavatina in very good style, and afforded throughout it some of the best claims to popular favour. Her performance was listened to very favourably, and much applauded. Handel's duet, "O lovely peace!" was commenced by the leader, in (what would be regarded by all who have been hearers of it, at intervals, for the last twenty, say fifty years, and also by those who had been players of it,) its own proper time,—that which usage has confirmed, we may say almost consecrated; but Miss Birch thought proper, on commencing her part in it, to accelerate the speed to an almost jig pace, and thus to trip up the heels of one who is far removed from the ranks of a second-rate leader, and fully competent to indicate such a movement, to say nothing of the others in the orchestra, who have been players and hearers of the music all their lifetime. Such liberties may lead us to think Miss Birch has more confidence in her own judgment, than in that of old practitioners; and she may steal a march in popular favour at the expense of the leader and band, by such liberties, but she will not acquire for herself any other than a retrograde movement amongst the judicious. Our interest in the performance was abated by this circumstance; the duet was, however, very cleverly executed, and was encored. As to the cadence appended to the close, it was in very bad taste, and had much better have been left out. If such attempts are to be made to embellish Handel's productions, they ought to be constructed with reference to the style of the composition and the state of the art when the author lived, and not borrowed from the forms which it did not assume for half a century afterwards, as was the case in this instance. Rode's air and variations were exceedingly well executed by Miss Birch; a style of music which, we imagine, comports better with this lady's taste than any piece at all of a sentimental character; for as to the words, in this instance, they are only an appendage, the object of the vocalist being a display of execution. Her performance was highly deserving of the applause which followed it. Monsieur Batta, a French violoncellist, is as different from our own

Lindley as it is possible he can be, not only as regards age of style and execution, but also in reference to the great dissimilarity which there is between the tones of two professors of the same instrument. That he is a most extraordinary performer on his instrument, and possessed of almost unlimited powers of execution, with an energy of style, and a devotion to the legitimate objects of the art, no one can doubt who has heard him, and is at all competent to appreciate his merits. His intonation and his harmonies are faultless; and in the command of his bow, and the strangeness of the effects he produced occasionally in his first piece, he is perhaps better likened to Paganini than any other performer. In connection with this, we may allude to the use he makes of the *tremolo*, and the great reliance he appears to place on the effect of it. Of his tone we must remark, that it would be unfavourable to him to make a comparison with our English models, both as respects power, firmness, and body; and perhaps no apter illustration can be found to convey an idea of this difference than a reference to the prevailing traits of character by which the two nations are distinguished. To speak of his whole performance, it is characterised by an expressiveness of style and pathos which cannot fail to interest the hearer, whether musical or not. The reception given to his fantasia was most enthusiastic. Our remaining remarks must be as brief as possible. The overture to *Oberon* was given with the excellence which has always distinguished its performance by this band. The Terzetto of Rossini passed off rather tamely. M. Batta's second solo was a simple and pathetic appeal in the minor key, as far removed in design from his first performance as possible. It was too short for the audience—he was unanimously encored; he returned, and went through another melody equally simple and interesting, and drew forth the warmest plaudits. Miss Birch was encored in her ballad, though the call was not general; she sang it very sweetly. The audience were favourably disposed to Signor Zuchelli's effort in Rossini's song; but it was but too evident that he was suffering much from indisposition.—M. Döhler accompanied Miss Dolby in Schubert's song, "The Wanderer." She sang it delightfully, and was much applauded. M. Döhler's second solo was as popular in its subject as any thing he could have selected. It was, altogether, a most admirable and stupendous performance. The attention of the audience was rivetted throughout, except the intervals of rest which occurred in the course of the piece, in which they relieved themselves by a hearty round of applause, which was renewed with a perfect storm when he had concluded. The two ladies had to go through Mozart's beautiful duet, amidst a host of departures, and this, though the concert was over by ten o'clock.

MISCELLANEOUS.

THE TRIENNIAL FESTIVAL.—Considerable doubt has been entertained as to whether the meeting of the three choirs of Hereford, Worcester, and Gloucester, which in due rotation should this year be held at the first-named city, would take place at all; but we are very happy to state that the most essential difficulty has been removed, or nearly so, and a commencement of the arrangements for the Festival is at length entered upon. The difficulty, it will be recollected, arose from the fact that although a sufficient number of gentlemen residing in the Herefordshire part of the diocese of Hereford were ready to act as stewards, yet in the archdeaconry of Shropshire, which enjoyed its full share of the proceeds of the meeting, a delay was experienced in inducing gentlemen to take upon them that responsible office. At length, however, the number of stewards is so far completed, that there is now scarcely any uncertainty as to the Festival's taking place as usual, though it will doubtless be necessary to be as economical in the arrangements as possible, in order to secure the gentlemen who have so kindly come forward in the time of need from heavy pecuniary loss. We would just make one suggestion, the adoption of which may ensure a larger number of visitors; it is, that those who let out lodgings should charge as reasonably for them as they can with a due regard to what may justly be claimed; it is well known that many families of limited income are deterred from attending the festival owing to the serious expense, not the least of which is the high rate of lodgings. The interior of the Cathedral of Hereford will present a rather different and certainly more interesting appearance at this meeting than in former years. The white-wash or plaster, which has hitherto concealed the beautiful stone-work of the massy columns, the Norman arches, and the entrance to the choir is now being removed, and when the whole is completed, the cathedral will exhibit a venerable and interesting specimen of "hoar antiquity." It na-

turally excites some indignation that such beauties should, by the barbarous taste of a former age, have been concealed; the sameness thus occasioned has doubtless often led competent judges of architecture to speak slightly of this cathedral. We are informed that it is to the indefatigable exertions of the Very Rev. the Dean of Hereford (Dr. J. Merewether) that the public and the objects of the charity are mainly indebted for the continuance of the Festival this year.

BOCHSA AND MRS. BISHOP.—The following is extracted from the *Morning Post*:—

"We hasten to inform our readers of the arrival at St. Petersburg of Mrs. Bishop, first singer of the Nobility's concerts and of the Philharmonic Society of London, and member of the English Royal Academy of Music, and of the celebrated harp player Bochsa, one of the governors of the same Academy. They are to give a *matinee musicale* on Sunday next in the Engelhardt Rooms. The talent of M. Bochsa is too universally known to require any commendation, but we call the attention of real amateurs to that of Mrs. Bishop, who comes to us preceded by the unanimous praise of the journals of England, Scotland, Denmark, and Sweden, where she has just been heard.—*Journal de St. Petersburg of May 28.*"

The claims to the patronage of the Russian public set forth by them are both about equal in impudence; the one announces himself as a governor of the Royal Academy of Music here, and the other as possessing the *unanimous praise* of the "press" in this country—this is "doing" the people in Russia with a vengeance.

THE BIRMINGHAM FESTIVAL, for which Mendelssohn is engaged will, it is said, be honoured with the presence of his Royal Highness Prince Albert.

THE MS. COMPOSITIONS OF THE LATE MR. ATWOOD have been placed in the hands of Professor Walmisley, of Cambridge, previous to their publication.

DOWTON took his farewell of the stage on Monday evening last. The theatre selected for the purpose was the Italian Opera House, and the performance consisted of Colman's play of "The Poor Gentleman," in which Dowton enacted the character of *Sir Robert Bramble*. The house was exceedingly well filled, and must have contributed greatly to the fund raising for the benefit of this talented comedian and his family. The scene was altogether an exciting one, especially when after the play Mr. Sheridan Knowles came forward and delivered an appropriate address, and the veteran appeared on the stage surrounded by a host of his theatrical brethren—all anxious to pay a farewell tribute to the man who, for so long a period, has adorned the British stage. The long and loud applause of the audience amply testified the high estimation in which the actor was held. The whole of the characters in the play were most ably sustained by Webster, Harley, Bartley, Meadows, and Mrs. Glover. A concert followed in which Grisi, Dorus Gras, and Braham sang, and also a farce in which Miss Kelly and Wrench appeared; but the interesting feature of the evening was gone, and many departed previously. We understand that the benefit produced about eight hundred pounds, and that a like sum has already been raised by subscription.

LISZT.—A small bust of this eminent pianoforte player has lately been published by D'Almaine; it is executed by Danton, the Parisian artist who has so cleverly executed those of Thalberg, Dohler, Herz, and others. A portrait has also been published by Wessel—both will be acceptable to the admirers of so wonderful and talented a *pianiste*.

JOHN BARNETT.—There is not the least truth, we are happy to state, in the report that our talented countryman is about to proceed to Norway where some lucrative appointment had been offered him.

THE CONCERTS D'ETE commenced at Drury Lane Theatre under the direction of Eliaison and Julien on Monday evening last.

THE CELEBRATED RUSSIAN FAMILY, MATWEITSCH, has recently returned from the provinces, where they have been highly successful.

THE CHACONNE, or CIACONA, was a grave, grand dance, much in use in the seventeenth and eighteenth centuries, though now only known as a musical movement; it is always in three-crotchet time and generally on a ground-base.

MDLLE. KATINKA HEINFETTER has been engaged for three years at the Grand Opera at Paris, and is to make her *début* there in Mayerbeer's new opera. She is very handsome and has a fine voice, but as yet is quite untaught.

MRS. SALMON.—The committee are actively engaged in making preparations for the performance, which is to take place on the 24th of June, for the benefit of Mrs. Salmon; of whom we intend giving an interesting memoir.

TO CORRESPONDENTS.

J. L. S.'s communication will not suit us; it shall be left with Mr. Hooper.

Mr. Binfield's letter is highly satisfactory; he has our best acknowledgments.

Mr. Tolbecque seems completely to misunderstand us.

"An Old Musical Amateur" of Liverpool is informed, that the notice of the Philharmonic Society in that town was in type when we received his communication. We shall be at all times glad to hear from him.

We have received so many communications on the subject of a "National Opera," that it would be impossible for us to insert them all in the present number.

Signor Anelli shall hear from us.

Mr. Pearson's Songs will be noticed in our next number.

Arundo's communication shall be replied to next week.

MUSICAL ENTERTAINMENTS FOR THE WEEK.

This Evening.—Neate's Second Soiree, Hanover-square Rooms. Italian Opera: *Il Pirata*; Rubini's benefit. German Opera: *Fidelio*.

Friday.—Evening.—Grand Fancy Ball for the benefit of the Royal Academy, Hanover-square Rooms. German Opera.

Saturday.—Evening.—Italian Opera.

Monday.—Morning.—Cipriani Potter's Concert, Hanover-square Rooms. Mme. Ostergaard's Concert, at 5, Harley-street. Evening.—Litolff's Concert, Hanover-square Rooms. Sixth Societa Armonica Concert, Opera Concert-room. German Opera.

Tuesday.—Evening.—Italian Opera.

Wednesday.—Evening.—German Opera. Exeter Hall, Mendelssohn's St. Paul.

Thursday.—Evening.—Italian Opera. German Opera.

Friday.—Morning.—Concert of Society of Female Musicians, Hanover-square Rooms.

LIST OF NEW PUBLICATIONS.

PIANOFORTE.

- Liszt.—Rondeau Fantastique. *Mills.*
 — Fantaisie Romantique. *Ditto.*
 Musard.—Proscrit Quadrilles, as duets. *Boosey.*
 Henselt, A.—Variations de Concert on Quand je quittai la Normandie. *Chappell.*
 Truzzi.—Airs from Ines di Castro. *Ditto.*
 Musard.—Quadrilles from ditto. *Ditto.*
 Cittadini, C. P.—Grand Introduction and Variations on Strauss's Rosa Waltz, as duets. *D'Almaine.*
 Rimbauld, E. F.—The Child's First Instruction-book. *Ditto.*
 Sutton, W.—The Chorus of Mountaineers. *Ditto.*
 Cramer, J. B.—Pensière Musicale, 24 Preludes Melodiques, liv. 2 Nos. No. 1. *Cramer.*
 Thalberg, S.—Brilliant Duet, from Norma, for one piano. *Ditto.*
 Bargmuller.—Deux Airs Favoris. *Ditto.*
 — La Jeune Montagne. *Ditto.*
 Sutton, W. W.—Beauties of Strauss, as Duets. *Concentry.*
 Bennett, W. S.—Genevieve—Romance. *Ditto.*
 Manning, Mary.—New Quadrilles and Waltz. *Z. T. Purday.*
 Liszt's Works, new edition. No. 1, Souvenir de la Fiancée, Grande Fantasia in A. *Wessel.*
 — No. 2, "Bal de Berne," Grande Valse di Bravura. *Ditto.*
 Bertini.—New edition of Studies, edited by C. Potter; No. 1.—Twenty-five Preparatory Studies, op. 29. *Ditto.*
 Henselt.—Pensée Fugitives; no. 11 of his works. *Ditto.*
 Jullien.—Copcerts d'Ete; Lord Byron quadrilles, scene naval. *Ditto.*

VIOLIN AND PIANOFORTE.

- Spoehr.—Third grand original Duet Concertante in E major, op. 112. *Wessel.*
 Kalliwooda.—Variations, op. 21. *Ewer.*
 — Variations, op. 73. *Ditto.*
 — Second Fantasia, op. 74. *Ditto.*
 — Second Divertissement, op. 75. *Ditto.*

VIOLIN.

- Molioue.—Three grand Duets Concertante. *Wessel.*
 Kalliwooda.—Two easy and brilliant Duets op. 70. *Ewer.*
 — Grand Duet, op. 50. *Ditto.*

HARP AND PIANOFORTE.

- Nielson, E. J.—Mélange, introducing the favourite Scotch Airs, "Nid Noddin," "White Cockade," &c. *Z. T. Purday.*
 — Air de Ballet, from Men of Prometheus. *Ditto.*
 — Rondelette, by Hummell. *Ditto.*
 — Last Rose of Summer. Variations. *Ditto.*
 — Rondo from Beethoven. Septet. *Ditto.*

MISCELLANEOUS.

- Weber.—Works of, edited by Moscheles: no. 16, trio for piano, flute or violin, and violoncello, op. 63; no. 18, brilliant variations on an original air in C. op. 91. *Chappell.*
 Braun, F.—A complete Instruction-book for Alto, Tenor, and Bass Trombones, translated by W. McGregor Logan. *D'Almaine.*

(List of New Publications continued.)

VOCAL.

- Lover, S.—She who holds my heart in keeping
 Norton, Hon. Mrs.—To-morrow; duet
 Dussek.—Grand Sonata, 'the Farewell' (new edit.) in 2 parts, by Pio Cianchettini, op. 44
 Pelzer, F.—The Blind Man's Bride; with guitar accompaniment
 Donizetti.—Ah! paria che per incanto; cavatina
 Pastina.—Bella Rosa d'un Mattina; romanza
 Bellini.—Du gelidore sudore; cavatina
 Gabussi.—Il Cacciatore Ballata
 —La Festa; quartetto, soprano, contralto, tenore, e basso
 —ditto, arranged as a duet for soprano e contralto
 —Le Vivandere; terzettino, soprano, mezzo soprano e contralto
 Negri, G.—La Notte; barcarola

Chappell.
Ditto.

Ditto.

Ditto.

Mills.

Ditto.

Ditto.

Ditto.

Ditto.

Ditto.

Ditto.

- Ingram, W.—Adieu, 'tis for ever
 Nielson.—Far o'er the Sea
 Concerts de Societée, for voice, piano, and violoncello; no. 22, 'Oh, happy is the little bird,' Lachner. No. 31, bird-let sings, C. Kreutzer
 Proch.—From the Alp the horn resounding, Da Alpenhorn
 Series of German Songs.—No. 196—Of skies so blue: Proch. No. 197—Once in twilight: ditto. No. 153—Tell me why you're laughing here: Weber
 Kalliwoda.—Six Songs, with German Words, Op. 54.
 —Six Quartetts, ditto, Op. 98
 —Six ditto, ditto, Op. 99
 Mounsey, Miss.—Three Songs, with accompaniment for two performers on the pianoforte—There be none of beauty's daughters; the Fairy Queen; the Death Dance

Coventry.

Ditto.

Wesell.

Ditto.

Ditto.

Ewer.

Ditto.

Ditto.

Ditto.

ZANETTA.—In a few days will be ready the OVERTURE and AIRS in AUBER'S new opera ZANETTA, now performing in Paris with the utmost success.

Cramer, Addison, & Benic, 201, Regent-street.

EYE-PRESERVING SPECTACLES.—CHAMBERLAIN, Optician, Manufacturer of the EYE-PRESERVING SPECTACLES, upon unerring principles, No. 37, Broad-street, Bloomsbury, in a direct line (west) with Holborn, patronized by the nobility, clergy, the principals of the British Museum; and strongly recommended by most distinguished Members of the Royal Colleges of Physicians and Surgeons.—Established 1822.

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TO MESSRS. ROWLAND AND SON, 20, HATTON GARDEN, LONDON.

SIR,—I take the liberty of addressing you a few lines. Some years since a very intimate friend of mine had a very serious fit of illness, and when she began to recover, her Hair, which was beautiful, came off, leaving large patches all over the head. After trying various things as restorers, without any benefit, your Oil was recommended, and she persevered in rubbing it in daily, using two bottles in four weeks, at the end of which time her hair came again: and in a short time became more thick and beautiful than before, and lost its only fault, a certain degree of harshness. She continued to use the Macassar Oil moderately up to the time I last saw her, and though most of her family were very grey, she had not one grey hair, which she entirely attributed to the constant use of the Oil. This lady recommended it to me. In consequence of head-aches and severe trials of mind, my hair began to turn grey; I persevered in the use of the oil, and am happy to say it has quite redeemed my hair.

You are at liberty to publish this letter if you please, with my initials only, and any one may have my name and address by going to your house.—I am, Sir,

Your obedient Servant,
 F. H. H.

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